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# SUFFOLK JOURNAL

Vol. 22 No. 10

SUFFOLK UNIVERSITY, BOSTON, MASS.

JANUARY, 1967

## Library Granted New Collection

Suffolk University's President, Judge John E. Fenton, recently announced the acceptance by the Board of Trustees of an unusual gift to the University. Mr. Irving Ziemman of 22 Parkway Road, Brookline, has presented to the library an extensive poetry collection consisting of approximately two thousand books and pamphlets. Of these about six hundred are classics, bound in leather. Some are rare first editions, a few have fore-edge paintings, and many are hand tooled. There are also some twelve hundred books of modern poetry, both English and American. In addition to the books, Mr. Ziemman has contributed book cases to house the collection properly. He has also pledged himself to accelerate the growth and expansion of the collection by additional financial contributions.

Under the direction of Prof. Richard J. Sullivan, Director of Libraries, and Prof. Stanley M. Vogel, Chairman of the English Department, the collection is at present being organized in Room 309 off the College Library. It will be known as the Irving Ziemman Poetry Library. The collection will be open to the faculty and the students of Suffolk after the Christmas holidays. A new record player with head sets has also been purchased so that the English Department's fine collection of poetry recordings can be used by the library's patrons.



MR. IRVING ZIEMMAN

Mr. Ziemman is a retired building contractor whose career is a remarkable record of an American success story. At the age of twenty-five, before the first World War, he was already involved in the building of a large housing project in the Coney Hill section of Boston, which still attracts attention because of its dramatic design and location. His career was then interrupted by service in the Navy on the USS Roanoke, a mine layer in the North Sea. After the war he became a pioneer in the erection of commercial blocks in downtown Boston. Surviving the 1929 financial crisis, his business succeeded so well that by 1940 he was able to retire and devote himself to his hobbies. Among these has been the establishment of a Museum of

Americana in North Carolina. He has a home in this state and has spent many summers collecting material to restore and furnish an authentic log cabin of very early vintage. Mr. Ziemman then presented this collection to the North Carolina State Department of History and Archives which is setting it up as a permanent museum in Asheville, best title home of Thomas Wolfe.

As even more adding interest for Mr. Ziemman has been poetry. He himself began to write poetry in the 1940's, completing three volumes, *MIAMI BEACH IN RHYME*, *FOUNDERS TO HONOREES*, *BOSTON IN RHYME*, and *MEXICAN MOGAIK*, which are now included in the Poetry Library. A fourth title will be published within

in the next month or two.

During the last few decades Mr. Ziemman has been engaged in gathering the collection which he has now given to Suffolk. He chose Suffolk University because he enthusiastically supports Suffolk's philosophy of education - the opportunity for an ambitious student of limited means to acquire a good education. The fact that the Library will be open, by schedule, morning, afternoon and evening means to Mr. Ziemman that his collection of poetry will be available to young people who he feels are deserving of this privilege. By means of the comfortable new surroundings of this collection he hopes that an interest in poetry will be stimulated among the students.

The Irving Ziemman Poetry Library will be more formally dedicated with suitable exercises in April or May.

## HAPPY NEW YEAR THE JOURNAL

## SUFFOLK STUDENT ELECTED STATE REP.



REP. JAMES P. HURRELL

On January 3, 1967, a member of the Class of 1968 at Suffolk University will be sworn in as one of three State Representatives from the Commonwealth's 12th Essex District.

Mr. James P. Hurrell, a resident of North Andover majoring in Business Administration has successfully weathered a recount challenge issued by his opponent, the Chairman of the Andover Board of Selectmen, Mr. William Stewart.

The Representative-elect actually increased his tally in the recount, and the final margin of victory was 207 votes.

Jim Hurrell's triumph is noteworthy for several reasons. At 22 years of age he has become one of, if not the youngest man, ever to sit in the Mass. General Court. In a year of state-wide Republican victories, he was elected along with two Republican incumbents to become the first Democrat ever sent to the State House by his district, and the first Representative from North Andover in forty years.

The 12th Essex consists of Andover, North Andover, Methuen, and Ward 1 of Lawrence. There are approximately 32,000 voters.

How does Hurrell account for his upset victory? "Hard work by a good committee", and the issues on which he campaigned.

He began organizing his committee in January of this year, in March they ordered signs, bumper stickers, etc., and about June 1, the campaign began in earnest. Hurrell and his supporters attended all the outings, banquets, and dinners so necessary for candidates today. He met with City of Lawrence officials, attended local Board meetings, took out newspaper ads, was interviewed on local radio, and lastly but by no means least, engaged in the old democratic tradition of knocking on doors.

One of the principle issues of his campaign was auto insurance. Hurrell is opposed to the compulsory insurance law as it now stands, and is in favor of a financial responsibility system.

In conjunction with two other issues of his campaign, Mr. Hurrell has already filed two bills with the State Legislature.

The first deals with a program of state and federal aid for regional or local incinerators; the second with the Massachusetts Excise Tax on automobiles. Mr. Hurrell noted that very few people realize that the money collected through this tax is returned to the respective cities and towns; and that every year these cities and towns are losing huge sums of money due to delinquent payments by car owners all across the State. Hurrell's bill would prohibit anyone from registering his car unless he can produce a receipt indicating payment of the tax in the previous year.

Mr. Hurrell is a graduate of North Andover High and attended Newman Prep. before coming to Suffolk, where he was elected President of the Freshman Class. For the last two years he has been a State Senate Aide. At Suffolk he is a member of the Young Democrats and the Alpha Phi Omega Fraternity.



MR. IRVING ZEMAN

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K THE JOURNAL

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Mr. Hurrell is a graduate of North Andover High and attended Newman Prep, before coming to Suffolk, where he was elected President of the Freshman Class.

The Editor and You

GOOD LUCK IN YOUR FINALS

Letters

To the Editor

As I am now a senior at Suffolk University, I feel that I would like to reflect on years in college. My primary intent of this letter is to express my appreciation to the Administration Department for its over-all excellence in teaching methods and preparation in general which will prepare the students for opportunities in business.

Most of the professors in the department have been so diligent as to attract the students into a frenzied state during any one of their most stimulating lectures. These professors have been careful not to confuse the students by citing outside references. Further, they have adhered to the content of the particular textbook assigned—on some instances they allowed the students to read along with them, at times have imaginatively lifted passages from the text.

In addition, the vast number of outside speakers in various professional fields has allowed the student to determine in what field his interests may lie. Our Suffolk Catalog lists a prestigious group of businessmen who have devoted their previous time to guiding the Suffolk student. May I congratulate the Business Department, especially the chairman, who has instituted so many novel programs for the department. All the students have undoubtedly shared in this endeavor.

However, it only fair to state that dynamic leadership will falter as a new administration replaces the older body. In any case, Suffolk University will surely be endeared to the multitude of imaginative programs instituted by the Business Administration Department.

Michael Sittan

To

The

Editor

To the Editor

I do want to compliment you on your 1 number 24 article and your comments on Gleason Archer.

Here was a man who did more for the underprivileged, giving them the opportunity to enter the profession of the law.

I knew him as an instructor and, as a friend through the years, being a member of the Class of 1912 and kept in touch with him through the years, yet seldom I hear his name or his work mentioned.

I attended the dedication of the new structure some months ago, and not a word was mentioned relative to Dean Archer and I was very much surprised. I attended his funeral, and not being acquainted with the personnel of the school, I did not go into the law, rather business, but always retained my membership in the Alumni Association, I wondered, if the school was represented.

So you are doing a worthy thing to keep his memory alive. It might interest you to know that you the other day went to Judge Chamber a picture of the third anniversary of Suffolk which he wanted, and I might be interested to see the School at that time, 1969.

However, having respect for the Archer I did appreciate the article.

Mr. Lehyoid

LA LUMIERE

Quand il me semble que je ne suis pas un vrai être humain, Je pense à une lumière éloignée Qui brille inconsciemment vers moi.

H. C. Zozza

Alice B. Sandberg

THE JOURNAL

EDITOR-IN-CHIEF Robert Reynolds

MANAGING EDITOR William Quirk

ASSOCIATE EDITORS J. Albert Allen-Alexander Harvey

PHOTO EDITOR Bob Morey

MOVIES Robert Bleakney

Elaine Caton Thomas Flanagan Ron Heister James Keogh David Joyce Lynette Paul

SPORTS Dennis Ryan

CIRCULATION MANAGER Kathleen Bresnahan

William Murray Maureen Parsons Sonny Polak Inez Patten Bud King Mel Tobin

ADVISOR Richard Jones

Quand il me semblait  
que je ne savais pas un vrai être humain,  
je pense à une lumière éloignée  
qui brille inconsciemment vers moi.

Quand j'ai vu cette lumière pour la première fois,  
je m'en suis approchée de lui  
De peur d'être éblouie:  
J'avais conscience de la différence entre nous.

Ma lumière sait beaucoup  
De la vie et du courage;  
Mais moi, je ne sais qu'un peu  
De ces choses-là.

Quand l'ignorance et la solitude me grisait,  
de me confondait et j'ai boudé ma lumière:  
Mais son ardeur a rempli mon âme  
Et m'a donné le jour.

Qu'est-ce que c'est que ma lumière?  
Veu-x-tu que je réponde à cela?  
Tu ne sauras jamais cela;  
Ma lumière, c'est toi.

H. C. Zozz

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JANUARY, 1967

THE JOURNAL

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## Names in the News...



HAROLD WIDETT

Harold Widett, noted Boston attorney and philanthropist, was elected president of the Greater Boston Branch Club. A graduate of S.T. Law School, he is presently serving as Consul of the Republic of Ecuador. Widett is the recipient of an Honorary Doctor of Jurisprudence degree from Suffolk. Doctor Widett is a member of several civic and charitable organizations.



JOHN L. LONDON

Director Louis J. Dunham, Jr., announced the appointment of John L. London as Director of Public Relations at the Franklin Institute of Boston. An honor graduate of Suffolk University, he was Editor-in-Chief of the University newspaper. London formerly worked as a reporter and editor for local newspapers in Boston, and Honolulu, Hawaii. He is presently an instructor of English at the Franklin Institute.

## SECOND WINTERFEST PROGRAM

A display of the cultural treasures of Massachusetts cities...national ballet stars...Boston's famous Pops and symphony orchestras...historian Arnold Toynbee heading an array of lectures and panelists...

These are just a few of the many attractions planned for Boston's second WINTERFEST, scheduled for February 19-26.

A preliminary peek at the WINTERFEST '67 program given by Eli Goldston, Chairman, Boston Gas Company, and general chairman of the event, shows it packed with "something for everyone", major performances, exciting exhibits, and important discussion programs.

"WINTERFEST comes again during the school vacation period," Goldston announced, "and it will present a kaleidoscope of entertainment and education for youngsters and their parents alike.

"Children can look forward to numerous puppet shows, special concerts and plays, as well as fascinating exhibits and demonstrations in the War Memorial Auditorium.

"Special works in the areas of music, dance, and the graphic arts have also been commissioned for WINTERFEST '67 and will be presented throughout the festival.

"Typical of the wide interest WINTERFEST has attracted throughout the New England region is the fact that 27 theatre groups throughout the six-state area are competing for participation in the festival," said Mr. Goldston. The New England Theatre Conference, coordinators for WINTERFEST drama, will select ten finalists for the program. "Treasures of Massachusetts Cities" heads up the long list of WINTERFEST '67 exhibits which will be presented at the War Memorial Auditorium from February 22-26. Also included in the varied exhibit program will be art from The Museum of Fine Arts, the Sterling and Francine Clark Institute, and other museums, acrobatic and karate demonstrations, an EXPO '67 exhibit, and "showcase Americans," a group of 30 artists demonstrating various crafts.

WINTERFEST '67 seminars and lectures are being arranged with several organizations including the Boston Redevelopment Authority, Massachusetts Medical Society, World Affairs Council, Charles Playhouse, Joint Center for Urban Studies, The Museum of Fine Arts, Massachusetts Arts Council, Boston Bar Association, Massachusetts Legislature, and many more.

To help call attention to the exciting WINTERFEST '67 program, Boston's Mayor John F. Collins has declared February 19-26 as "WINTERFEST Week in Boston." In making the announcement, Mayor Collins said: "This program is a welcome and significant development in our New Boston concept. For our city to continue as a vibrant, industrial urban area, it must provide the atmosphere and means for encouraging and supporting the best of man's creative efforts. And, just as important, it must offer an opportunity for ever-increasing numbers of our people to share in the fundamental richness of our culture. WINTERFEST is one way of accomplishing this and carrying out the recommendations of the Rockefeller panel report that the arts are one of the central elements of a good society, an essential of a full life for the many, not a luxury for the few."

Further information about the WINTERFEST '67 program can be obtained from The Cultural Foundation of Boston, Inc., 18 Cornhill Street, Boston. Telephone: 523-5005.



by Robert Bleakney

## FAHRENHEIT 451

THE SUFFOLK JOURNAL movie critic was invited to a special preview showing of Universal film's FAHRENHEIT 451, which is coming to the Clark Street Theater. Since this never happened to me before, I thought there must be something very special about this film. Well, indeed there was: it was one of the most colossal disappointments of my movie-going life.

What a waste of talent it is directed by Francois Truffaut, the genius of the French "new wave." It stars Julie Christie and Omar Sharif, two of the finest talents in motion picture acting. But the movie is nothing but a bloody bore.

Who is to blame? Not the actors. They are all quite competent in the nothing roles they are given. Werner is the best in the best role in the picture, which isn't much to say. Julie Christie for some reason plays two empty parts, and trying nothing to them have her "extraordinary beauty."

The story itself is probably the chief culprit. Based on the Ray Bradbury novel, it has nothing new to offer. It is the same thing we've read before in books and movies like 1984, and it's not as good. Fahrenheit 451 is the temperature at which book paper burns. The story places us in a future time when the government sees fit to burn all books, for they make people and anti-social.

And that's all we see throughout most of the picture—books burning, and more books burning. It all builds up to an ending which is as ridiculous as it is unbelievable. But a large part of the blame must be borne by Truffaut. What little the story has to offer he wastes by oppressive repetition and slow pacing. If he was trying to create the mood of coldness, loneliness, lovelessness—boredom—which would exist in such a time, he succeeded. If at the same time he was trying to make an en-

tertaining, moving motion picture, he failed. The few good moments, those moments where you find yourself saying, "Oh, yeah, that's the genius at work," are hardly worth the wasted time of the rest of the film.

So, those of us who have been waiting for the good science fiction film will have to keep waiting. FAHRENHEIT 451 is not it.

## AFTER THE FOX

AFTER THE FOX at the Beacon Hill Theater is in many ways a typical Peter Sellers film. As such, it is an extremely entertaining, wild, mostly funny motion picture. But as such, it is also somewhat the same thing we have seen so many times before.

However, AFTER THE FOX is also different in many ways. One thing, it was written by Neil Simon of Broadway fame. Another, it was directed by Vittorio Gassman of Italy. These men are real professionals, and it shows.

It is a sort of spoof on all those movies which show us the attempted execution of the great perfect crime. Along the way, it also becomes a spoof on motion picture artistry and on justabout everything else. It is a motion picture full of wonderful jokes and scenes. Interspersed though, are a few jokes and scenes which don't quite make it.

Sellers' young wife, Britt Ekland, is cute as his kid sister, would-be starlet. Victor Mature is wonderfully convincing as the typical aging, cynical, no-talent Hollywood actor. Alvin Karpis and Martin Balsam are typical in a couple of stereotypical roles.

But Peter Sellers really owns this film. As usual, he gives an amazing performance continuing to prove himself one of the great comic actors of all time. But the emphasis here is on "a time, he succeeded. If at the same time he was trying to make an en-

## Suffolk Golf Team

All students, wishing to play golf for Suffolk U., please sign up in Mr. Law's office, Room 12 or on Athletic Billboard by Cafeteria immediately.

French detective, Sellers this time is the bumbling Italian master criminal. The action all leads to the inevitable climax—the wild, slapstick, comic chase—which is handled beautifully, but one is left asking the question, "Have we seen all this before?"

## A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

Much of what was just said about AFTER THE FOX can also go for A FUNNY THING HAPPENED ON THE WAY TO THE FORUM, at the Clark Street Theater. It is a wild, mostly hilarious screen farce. Again the wild action leads inevitably to the wild slapstick chase at the end. And again most of the jokes succeed, but many fail.

Based on the hit Broadway musical, the story is set in a filthy ancient Roman slum. Some of the songs from the stage play have been happily retained, while others have been deleted for the film.

Some of the best comic talent from Broadway, from television, and from Great Britain has been brought to the screen for this picture. Zero Mostel makes an auspicious film debut in the role he made famous on Broadway. Jack Clifford, also from the original, appears in the film. Phil Silvers returns in his Sgt. Bilko form as Lycus, owner of a "house of shame." Michael Crawford plays nurse or less the same part he played in THE KNACK. I could go on like this, but suffice it to say, the movie is blessed with a marvelous cast.

But the thing which really distinguishes A FUNNY THING... is the incomparable, though sometimes heavy-handed, touch of director Richard Lester, of THE KNACK and Beale film fame. This is his biggest and wildest film, and he sometimes seems to get carried away with his power, but he certainly brings to A FUNNY THING many moments which are not director in the world could have brought. He is a virtuoso of imaginative cinematography, and editing, and visual effects. The authenticity of the Roman scenery, down to the most minute detail, is very impressive.

The faults with this film lie in the occasionally rather distant humor, the occasional obviousness of Lester's direction, and in the ending, which is just a bit degenerate. It is just completely enjoyable.

But still, there is so much really great moments and fine performances that I can't help giving a top recommendation to Richard Lester's film OF A FUNNY THING HAPPENED ON THE WAY TO THE FORUM.

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The story itself is probably the chief culprit. Based on the Ray Bradbury novel, it has nothing new to offer. It is the same thing we've read before in books and movies like 1984, and it's not as good.

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Instead of being the bombing

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The faults with this film lie in the occasionally rather distasteful humor, the occasional obviousness of Lester's direction, and in the ending, which is just one degree too slapstick to be completely enjoyable.

But still, there is so much to like about this film that it is completely enjoyable, so many really great moments and fine performances, that I can't help giving a top recommendation to Richard Lester's film of A FUNNY THING HAPPENED ON THE WAY TO THE FORUM.

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JANUARY, 1967

# BASKETBALL SEASON OPENS WITH BASKETBALL RALLY



On Thursday, December 14, the 1966-67 basketball season opened with an unprecedented rally in the school theater.

The rally was sponsored by Alpha Phi Omega, under the direction of Alpha Phi Omega, Tom Condon and the JOURNAL's Sports Editor, Dennis Ryan.

The turnout of students today resulted in a standing room only crowd, which must be some sort of attendance record for a student gathering at Suffolk.

The rally was opened by the vibrant sounds of the quartet, a local music group. Their rhythmic, whiplash the audience to a state of excitement and enthusiasm at what time the Master of Ceremonies, Peter Nagorski, introduced the main speaker, Larry Siegfried.

Getting this speaker to appear was a feat of diplomacy (as he, himself, attested) but it proved to be well worth the effort.

Larry Siegfried, one of the main cogs in the basketball machine of the world Champion, Boston Celtics, delighted his audience with several humorous anecdotes and personal anecdotes, but then changed his tone and quickly sobered everyone in the theater with remarks that went to every student at Suffolk University.

Suffolk is admittedly a school where many of the usual college traditions are notably absent, particularly in the field of sports. Indeed, as Coach Charles Law later expressed it, "we are the most homecoming team in the country."

Siegfried, drawing on his experiences as a high school, college and professional athlete, told the students emphatically that tradition "starts when you yourself say it starts." He stated

that, contrary to the opinion of many professional sports writers, and analysts, that the "home crowd" does not greatly affect the playing of a professional team.

Siegfried stated that the encouragement of enthusiastic fans can make a great deal of difference.

Siegfried further asserted that his team "can stand alone." If the team is not giving one hundred percent effort, he said, then it does not deserve to be playing, but if it is giving that effort, then anyone connected with that team who does not respond, help and encourage it with one hundred percent effort "should get up and get out," because "you win or you lose together."

As Larry Siegfried left he was given a standing ovation. Suffolk's cheerleaders were then introduced and performed their cheers to the...ah...interest of the students.

Following the cheerleaders, the basketball team, with Coach Law and his assistant, Jim Nelson, were presented. As Master of Ceremonies Nagorski read the credentials of many of the players the students began to realize that their team members have impressive backgrounds and perhaps may make a little noise and a good showing on this year's college basketball circuit.

As a climax to the event, the much-publicized "mystery guest" was brought to the stage. The guest it turned out was a famous, bona fide, NBA. This moment is somewhat unusual in Suffolk as it has been rumored that his horns have been from the Suffolk athletic and tradition in the coming year.



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Getting this speaker to appear was a feat of diplomacy (as he, himself, attested) but it proved to be well worth the effort.

Larry Siegfried, one of the top dogs in the basketball machine of the world's famous Boston Celtics, delighted his audience with several banterous asides and personal anecdotes. But then changed his tone and quickly selected everyone in the theater with the marks that went to every student at Suffolk University.

Suffolk is, undoubtedly, a school where many of the usual student traditions are sadly absent, particularly in the field of sports. Indeed, as Coach Charlie Lee later expressed it, "we are the only school where there is no sports."

Siegfried, speaking as he has performed at a high school, college and professional level, told the student community that tradition "starts when you yourself are at the start." He stated

"We have 'you stand alone' if the team is not giving one hundred percent effort, he said, then it does not deserve to be playing, but if it is giving that effort, then anyone connected with that team who does not respond, help and encourage it with one hundred percent effort should get up and get out," because "you win or you lose together."

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As a climax to the event, the on-hand, and "mystery" guest was brought to the stage. The guest of honor sat next to Coach Lee, Jim Nelson, and the other members of the basketball team. This was indeed a remarkable moment in that the guests have been from such a wide variety of sports as we know them. It means that the game will make no mistake in recognizing the tradition of the Suffolk athletic and tradition in the coming year.



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JANUARY, 1967

## Dark Side Story

By PETER REEDER

I often wonder if it is not megalomania which is the compelling force behind each preparation of this column. Certainly it is delusory to believe that I have an impact upon my readers; that is, if I have any. The tangible results of this column have as yet to become perceptible; nor have the larger efforts of the Evening Council in your behalf. As this effort is but an extension of other Council duties, I am but once more weary of your obvious indifference that I have encountered before in other areas of endeavor. Since it is you, the reader, who has made this column a chore, I feel justified in departing from format and prattling at random to its conclusion. President Penton is a man of esteem and unquestionable integrity who has at every available opportunity stated his willingness to cooperate in any program designed to benefit the evening student. The evening student, generally, regards him as estranged from their interests. Factually the evening student is alien to Suffolk.

As regards the steady stream of criticism of the administration, it should suffice to say that the quality of the administration should be measured by the competence of those being administered. I feel that if the evening student was required to participate in an extra-curricular program then the very purpose of the program would be defeated. Therefore participation is voluntary, and almost nil.

The Evening Council is an enigma. The phantom evening student body is more perplexing—a riddle to the Council. The Council persists in an attempt to identify with the evening student, but they remain obdurate in their insistence to continue a mystic presence.

The evening student has a very low opinion of Suffolk University which is precipitated by his own lackadaisical and lethargic approach to what is important to his education. Thus he disassociates himself from the University upon his departure from the classroom. Singly, each evening student may be succeeding in their interests divorced from Suffolk. Collectively, as a body of mature adults they fail miserably to give a good accounting of themselves in their part of the total concept of education.

Pride in the University in non-existent, yet every student chose to attend. Though I could be mistaken, perhaps Suffolk solicited your attendance and now must be indebted for you kind acceptance.

School rings are objects of shame. Despite the emergence of school rings as a definite symbol of achievement by college graduates nationwide, they will continue to be scorned by Suffolk evening students.

Students will argue that they cannot afford rings, but they will not apply for an evening division scholarship on the grounds that they do not have need. Meanwhile National Defense Loan applications continue to rise.

Evening students will curse the Boston Traffic Department for the discovery of their violations. They will not avail themselves of the reduced parking rates located at the foot of the Hill.

Stereotype lectures (better known as note reading) is not unknown in the evening division. This type of instruction will always fail to induce complacent students to realize their potential.

Evening enrollment has decreased. A larger enrollment would necessitate a more substantial curriculum. This situation would provide the evening student with more flexibility in scheduling course and also provide, hopefully, additional course offerings. Attracting new students to the Suffolk evening program will present a challenge to the administration.

Evening students who favor a more varied Saturday curriculum would like the evening student body as a whole is able to effect a demand for higher standards.

These attitudes are soon to pass. The evening students are going to make a concerted effort to change their image. The evening students are going to demand quality instruction. They are going to exhibit a new pride in the University. They are going to buy school rings. They are going to contribute meaningfully to the ENIS program. Excuse me, I think I hear readers on my roof.

of his instruction. Unfortunately few professors will demand this type of endeavor from their students.

Young instructors, such as Mr. Hawkes, who taught several semesters while a doctoral candidate at Harvard, are a rarity at Suffolk. Mr. Hawkes combined guest speakers, innovation of presentation and a teacher-student rapport to make his subject a rewarding experience. Potentially there are many graduate students of Mr. Hawkes' ability in the Boston area who could supplement the present staff for evening and Saturday courses of study.

Many departments judge the evening student to be inferior to his day counterpart. Most evening students encourage this attitude in the expectation that their course requirements will be lessened.

Last year at Recognition Night several departments declined to honor a student academically because they felt that no evening student had achieved satisfactory performance for such an award. Stereotype lectures (better known as note reading) is not unknown in the evening division. This type of instruction will always fail to induce complacent students to realize their potential.

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## KING ON THEATRE

Truman Capote's novel 'Breakfast at Tiffany's' is a charming and imaginative piece of work. Most of the people in charge of converting this fantasy into a musical entitled 'Holly Golightly', which was presented at Boston's Shubert Theatre for four weeks, have gone to extraordinary lengths to make it unimaginative.

It is difficult to decide which is more ordinary - the music by Robert Merrill, which for the most part is neither distinguished nor infectious, or the revised book by director Abe Burrows. By putting their heads together the fabricators of 'Holly Golightly' open their show with an explosion of mediocrity. 'Scum-De-Dum' is the title of the song. The orchestra lets go with a terrific blast in which the drummer becomes especially ecstatic. Rushing joyfully around the stage the performers scream the lyrics. The number is further livened by show business gags. Everyone is corny.

From that moment, the 'career' of Miss Holly Golightly is traced. Holly is a playful prostitute who fashions Manhattan as her playground. In one of the complex situations in which she finds herself Holly meets Jeff Claypool, a young innocent writer who is a neighbor.

Although Mr. Burrows pictures Holly as a sleek, sexy streetwalker, this critic is depressed only with her artless naivete and the untainted innocence of a coed. This is the dominant fault that Holly has no real identity; she flounders hopelessly in a continual floundering state.

Although, grossly miscast as Holly, Mary Tyler Moore is at times completely captivating. There is a winning brightness about her. She has a real style that complements her real beauty. Unfortunately, she does not often have the opportunity to employ her talents.

Richard Chamberlain as Jeff Claypool, puts up a noble struggle, but fails in this his stage debut. The fact that Mr. Chamberlain has acted on television is nothing against him, for this is the medium in which he belongs; he is not a stage actor. He smiles on seven out of eight lines, he lowers and raises his shy eyelids to punctuate the beginning and end of each phrase. The words come out in a steady, nasal stream that suggests the timbre of Richard Burton, but never the talent.

Sally Kellerman is cast as Meg Williams and has a believable talent for portraying a cunning female. Her few appearances give the play a quality of liveliness and vigor.

Art Lund gives a creditable performance as the robust Doc Golightly, Holly's husband from Texas. Mr. Lund is a competent actor. 'The Rose' with eager aplomb. It is the one and only interesting scene in the show.

The lighting by Tharon Musser and the choreography by Michael Tolan are ineffective, the former having no direction, the latter being too mechanical.

Physically 'Holly Golightly' is splendid and splendid with some designer Oliver Smith and costume designer Freddy Witkop collaborating on the commercial atmosphere of modern-day Manhattan.

Otherwise this is a spectacular, sooty endorsement of mediocrity that comes alive altogether too infrequently.

## POLITICAL BYLINE...

### FEDERAL AID TO EDUCATION

on the right

By David Gran

First of all, federal intervention in education is unconstitutional. The Constitution of the U.S. says very clearly that education is one of the powers reserved to the states by the tenth amendment, therefore any federal aid program, no matter how beneficial it may be, is illegal. The Constitution of the U.S. is one document which must be preserved at any cost.

A few years back a White House conference on education was held and at that conference a poll was taken among the states and it was conclusively proven that no state in the entire Union was locatable of building and supporting their own schools.

Another objection to federal aid for education is that it encourages money. Remember everytime one of your liberal congressmen or senators vote for any type of federal aid program, taxes go up

and they increase each year.

Federal loans and assistance to college students is a fine, but manipulative idea, but I am against it. It is not the duty of the federal government to interfere in areas where the state and local communities have jurisdiction. If a person wants to go to college, there are plenty of state loans and scholarships available. I will attest to the fact that federal loans may be easier to obtain, but what has happened to the student who works his way through college? The value of an education is appreciated if you have to work just a little bit harder than the next man and it is in keeping with the democratic ideal of working hard to gain success.

If we continue to elect men such as 'copper the communist blood Bobby' to run our country, they will continue to lead us down the road to socialism and eventually...you know what

on the left

by Leo Arsenault

In this article I wish to express my liberal philosophy concerning federal aid to education. I wish to oppose my colleague Mr. Gran and his ultra conservative view. It is this day and age when education is a basic necessity to every individual and when the cost of obtaining an education increases by leaps and bounds every year, it is essential for federal intervention. Federal aid in the form of college loans offer to a large number of people their only chance to obtain a college education which is so vital to their future lives and to the success of democracy. There is no organization in our society large enough in scope to provide these loans for people who are in need of them. Only the federal government can do this. It is unfair for any individual to be deprived of an education because of financial reasons. Furthermore, my colleague believes that the individual

states should provide enough money for educational facilities to assure all of their citizens a useful and meaningful education. This is a fallacy. In our country today a large majority of states are unable to provide the funds necessary to offer higher education to all of their citizens. Mississippi and West Virginia are two states which offer a prime example of this.

The federal government must provide programs to subsidize the cost of education in these states and they do, through federal aid to education programs. These programs are not mandatory, they are voluntary and for the benefit of all concerned. These programs do not lead us down the road of socialism. They lead us down the road of Common Sense, a quality which the Goldwater and the 'Buckleys seem to lack.

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# ABOUT THE WORLD...

ITEMS FROM WITHIN AND BEYOND OUR BORDERS

## AFRICAN RELIGION AND ART

by Lynette Paul, Kenya, East Africa

Although I am not well-acquainted with most of the paradoxes of religion, I am perhaps ignorantly inclined to assert that Western religion has been mishandled by persons I once deemed capable. Much of the confusion arises from conflicting views held by different theologians. The answers they provide to puzzling questions are many and varied, which seems to reveal misunderstanding among them. Laymen have been oriented to accept and grant the Bible to be a literal account of their faith, and as such I believe they have less inclination to view it critically. The result is that Western religion has been necessarily intolerant. A Christian who believes his faith is the rightful one has little chance to recognize Pagan religion or religious institutions, nor is he often ready to listen to explanations.

African tribal organization was and still is a form of religion organization, although some Africans might not have thought of it as such. In essence it was both spiritual and artistic. Stories were told at common gatherings which were no less significant than accounts from Christian mythology. African mythology was an integral part of African religious pagan practice.

An analysis of African religion seems to show that religion to have a definite spiritual life, a feeling which is distinct from intuition and thought. Religion seems to induce a fear of the supernatural; it is something mysterious. For the African religious art was not just the production of an image, but created a unity animated by feeling. If African pagan life can be identified with religion, then it might be said that the language of religion is the same as the language of art. But, since art seemed to the African to be a mere craft, the artistic mode would be that which asks

whether the work of art was a good one, while religion would question the work on moral grounds. It seemed that both art and religion had techniques which they make use of in order to reveal reality. In a closely-knit society, like African society, topics like religion, art, morality cannot be discussed separately.

Although crude in appearance at times, it is important that African art is a symbol, bearing an effect in a world of supernatural forces. A wood sculpture or stone carving representing a devil, for example, might be ugly and perhaps mas-

sive. The work of art looked unfinished, and yet seemed complete. This was intentional.

It is hard to say whether presence or existence of religious realities in the African Culture made possible the presence of art, or whether the artistic expression in the African tradition was the foundation of their spiritual practices. Perhaps because there was a lack of articulation in both the religious realities and the artistic vision in Africa, it has led the western world to feel that Africans were also not very highly imaginative.

Music and mythological stories were essential factors in African religion. Music had strong religious significance because it represented a type of religious act on the part of the faithful. It seemed to be a sort of revelation from the "unknown". Perhaps the unknown is a western equivalent of heaven. Music was a religious art which served to retain the ritual gatherings, thus giving the ritual artistic qualities. They were planned systematically, each part to follow the other in a certain sequence. For instance, at a ceremony the people of a plan would come and seat themselves. If women were present they would be seated in the front sections and men would form a shield around them. But if it was a ceremony which excluded women, the younger males would sit in front surrounded by adults. Messengers would follow to signal the master of the ceremony would open by prayers to the spirits of ancestors, gods, and so forth. It was not so different from the form of ceremony conducted in Christian churches. The rituals were characteristic however of African religion paganism.

That music was a spiritual thing can be seen both in the Africans. The Negro songs express spiritual feelings and religious attitudes. Here music is a work of art, not just noise, but a special experience.

The language of religion in an African society, it seems as the language of art. It seems that the things which constituted African religion were not written and thereby has made it difficult to be recognized. African religion did not require any interpretation because it was a way of life. They enjoyed its rituals which seemed to have reminded the African of the mysterious. Religion unlike the western tradition did not seek salvation.

Art and religion went hand in hand in an African society, and without one the other would not be a reality.



light, then it might be said that the language of religion is the same as the language of art. But, since art seemed to the African to be a mere craft, the artistic mode would be that which asks in important ways. If art is a symbol, bearing an effect in a world of supernatural forces, a wood sculpture or stone carving representing a devil, for example, might be ugly and perhaps mas-

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## SPORTS SQUARE

By Dennis Ryan

This is the second in a series of articles affording the student body the opportunity to meet the players on the teams basketball Squad.

Freshman Buddy King of Duxbury is one of the most highly regarded athletes to enter upon the Suffolk sports scene in years. Captain in basketball and baseball at a school of Duxbury, Buddy was an all-star performer in each sport. He was listed eighth in basketball and fourth in baseball. In basketball he was All-State three years in a row and was four times a member of the Heart of the Merrimack baseball team, which ranked in the top ten of the New England. An excellent basketball player and a prolific scorer, Buddy's triple-dazzle type play should add excitement to the already colorful and intense game basketball. A four-year major, Buddy is also the frame of the Suffolk Journal.



Captain Kenny DiBona, known to his teammates as "Mr. Assistant," hails from Quincy High. As a member of the Quincy team for three years, Kenny was his team's MVP in the semi-finals of the Tech Tournament at the Boston Garden in 1962 before losing to a strong Brockton High team. All-star recognition came to Kenny in his senior year when he was named to the Greater Boston League All-Star Squad in 1963. At Suffolk, Kenny displayed his offensive ability by leading a personal high of twenty-seven points against Merrimack College as a Sophomore. A pinpoint passer, Ken and Kenny hope to enter the field of Federal Government Accounting.

## CAREER OPPORTUNITIES FOR ACCOUNTING MAJORS

The Boston Region, Defense Contract Audit Agency has openings throughout New England and New York State for accounting graduates in a promising career field, offering:

- INITIAL SIX-MONTH FORMAL AUDITOR INTERN TRAINING PROGRAM
- EARLY RESPONSIBILITY
- BUILT-IN CONTINUING EDUCATION
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Our representative will be on campus Jan. 4, 1967 for a group meeting and on Jan. 12, for interview. Contact your Placement Director to arrange for campus interview or write enclosing resume, to Boston Region, Defense Contract Audit Agency, Attn: Training, 1000, Waltham, Mass. 02154. Personal interviews will be arranged.

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THE JOURNAL

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## Outside S.U.

By Dick Jones

TRAIE WEN YPPAH A DNA SAMTSHC YRREM - which is our backward way of wishing you all a Merry Christmas and a Happy New Year!

The Alumni Office is making a survey of students now attending Suffolk who are sons, daughters, or other relatives of S.U. graduates. If you'd like to help speed up the process, please write to the Alumni Office for a survey card.

Commander James J. McGrath will soon leave his duties as skipper of a destroyer off Vietnam to assume a new post as executive officer of the Navy's ROTC Unit at Hensseler Polytechnic Institute. Army Lieutenant Kevin Porter has arrived in Vietnam as a member of A Company, 2d/60 Inf., 9th Infantry Division, c/o A.P.O. San Francisco, Cal.

C. Dixon Matthews was elected Chairman of the Board of Trustees at Nichols College of Business Administration. Robert D. Donahy is Shell Oil Company's newest addition to the Eastern Marketing Region, working out of Waltham. Lawrence M. Murray was appointed to the faculty of Burdett College's School of Business Administration.



Thornton Dakin is now regional sales manager for American Optical Co. - Hong Kong area (really). Walter Joyce is N.E. Sales rep for the Becton-Dickinson medical and surgical supplies. Al Wiswell plans a July wedding to Barbara Marcollo of Cranston, R.I. John S. Donahue has joined EG & G Inc. in Bedford in a Corporate Staff position.

Thomas R. Lawrence, a senior psychologist with the United Planning Organization in Washington, has accepted the bid to serve as Executive Director for the Springfield Urban League. John P. Carlson is advertising manager for Waters Manufacturing in Framingham. Jack London is publicity director of the Franklin Institute in Boston.

Arthur Walker is administrative assistant of the Liberty Council staff of the U.S. Office of Education, Project OE 1459. The program is housed in Concord and serves 15 school districts.

To date, senior Sheldon Yee has acceptances from four dental schools, which includes a tuition-free scholarship to U of Kentucky. And so far, two others have acceptance letters - Mary Bemis, Loyola U., and Tufts U., and John Varley heard from N.Y.U.

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from Gardner, Mass.  
Please ship to  
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